

May 16, 1847

W. Dean Young

Ottley

TO THE PUBLIC.

Christie

THE celebrity of many of the Pictures now exhibited, renders it unnecessary to expatiate on their particular excellence, which has long been noted by the concurrent opinion and judgment of those, whose fine Taste and Knowledge in Art, best qualify them to decide. But it may be proper to observe, that not only the Pictures are amongst the finest Works of the Masters to whom they are ascribed, but further, that, with few exceptions, *they now, for the first time, have been removed from the Palaces for which they were painted, and perhaps for the very situations in which they were placed by the Artists.*

To this circumstance may be attributed the extraordinary preservation in which most of these Pictures appear, having ever remained under the pure climate of Italy, so favourable to their freshness and brilliancy; unexposed to injudicious experiments of varnishes, and other methods of repair; and carefully protected from the rude touch of Daubers and Copyists, by the successive Princes of the great Houses of Colonna, Borghese, and Corsini, &c. &c. whose delight, and whose pride, rested in these Collections, as conferring the Palm of Genius and of Taste on their Country, and on themselves.

It is well known, how much the great Nobles of Rome valued themselves on the possession of the *Chef-d'œuvres* of Art. Some few years past, no price could have tempted the Constable Colonna, or Prince Borghese, to have permitted any one great Work of a great Master to be removed from their Galleries. Some few good Pictures indeed, have from time to time been exposed to Sale from the inferior Collections in Italy; but imperious necessity alone could wrest from its stately palaces, *the known and signal Examples of fine Painting and Statuary*, which attracted Visitors to admire, from Peterburgh, from Paris, and from London.

It is to the era of fatal Revolution in Italy; it is to the oppressive spirit of its invaders; it is to the fallen grandeur of the Nobles and Princes of Rome; it is to their extreme need and distress, that is to be attributed finally their parting with what they so long possessed, and so highly valued.

CONDITIONS OF SALE AS USUAL.




A Catalogue, &c.

SATURDAY, MAY the 16th, 1801.

Pictures.

- 18 *Saffierrato* — 1 **MADONA**—Head and Hands—highly finished:—size
1 foot 2 inches, by 1 foot 5½
- 4 *Nicolo Poussin* — 2 **LANDSCAPE and FIGURES**, a Waterfall in the Center of
the Picture with a distant View of *Olevano*, in *L'Abruzzo*,
in the State of Naples, where *Nicolo* frequently studied
Landscape,—2 feet 5, by 2 feet 9
- 8 *Claude Lorraine* — 3 **LANDSCAPE and FIGURES**—Evening—a View on the
Tiber, near Rome, from the *Palace Colonna*; mentioned in
the printed Catalogue of the Pictures of the *Palace Colonna*,
[No. 378]
- 7 *Scarellino di Ferrara*, born 1551, died 1621. 4 **NYMPHS AWAKED by CUPIDS**;—a fine Example of this
esteemed Painter, who united in a high Degree the Venetian
Colour with the Grace and clear Obfcure of the Lombard
School, and was filled the *Paula* of Lombardy—1 foot 7½,
by 1 foot 4½
- 5 *Francesco Vanni* — 5 **THE REPOSE in ÆGYPT**; one of the best cabinet Pictures
of this Master, who was the most successful follower of *Bar-
rocci*, and Head of the Sienese School at the Period in which
he lived—2 feet 4½ by 2 feet 10

Foster Parkman



Digitized by the Internet Archive
in 2025 with funding from
Getty Research Institute

<https://archive.org/details/catalogueofsuper03chri>

- 40 Titian — 13 THE DAUGHTER of HERODIAS, with the Head of St. John the Baptist, a highly coloured Picture of the Master; in his *Giorgione Manner*; from the *Guarda Roba* of the Palace Doria, Rome—2 feet 5 by 2 feet 10 R.H. Benson
- 170 Nicolo Poussin — 14 A LANDSCAPE with the distant View of an ancient Town, and Figures reclining in the Fore Ground, after Sun-set: A Moment Nicolo frequently preferred as agreeing with the Idea of Solemnity, which is the first Characteristic of his Landscapes—3 feet 3 by 2 feet 5
- 180 Guido Reni — 15 ST. JEROME—Head and Hands—from the *Albani Palace*; an extraordinary Proof of the Powers of Pencil, which this Artist is universally acknowledged to have possessed in his latter Time, in a Degree surpassing every other Italian Painter—1 foot 10½ by 2 feet 3
- 80 Lodovico Caracci — 16 THE ENTOMBING of CHRIST, stile of Coreggio; management of the effect most extraordinary—board, 1 foot ½, by 1 foot 4¾ NG. 86
- 80 Scidone — 17 THE REPOSE in EGYPT with Angels, a Cabinet Picture of this Master, perhaps *unique*, giving upon a small scale, an Idea of his large works at *Copo di Monte*; from the *Colonna Palace*, [Cat. N^o. 1c63] oval, board, 1 foot 1, by 1 foot 5½
- 270 Annibale Carracci — 18 A MAGDALEN, one of the most studied and highly finished Pictures of this great Master; engraved the same size in the celebrated work of the *Scuola Italica*, published in Rome by the late Mr. Gavin Hamilton; from the *Borghese Palace*—copper, 1 foot 1½, by 10½ inches
- 290 Coreggio — 19 VIRGIN and CHILD, an early performance of the Master, upon a Gold Ground, in which the native Grace of Coreggio is not lost by its participating a little of the Stile of his Master, *Andrea Mantegna*: engraved by *Cunego*—board, 1 foot 1½, by 1 foot 5
- 240 Gaspar Poussin — 20 LANDSCAPE with FIGURES—the Entrance to *L'Arricia*, near Rome. This Picture and its Companion, when in the *Corfini Palace*, were esteemed the finest small Examples of the Master in Rome—2 feet 2, by 1 foot 7½ NG. 95

- NGA
240 Ditto — — 21 The Companion to the Former, a Woody Scene, a Shepherd leading his Flock;—*out of the Picture—striking—2 feet 2, by 1 foot 7½*
- 320 Domenichino — 22 A REPOSE in EGYPT, in a Landscape, *extremely rare.—Domenichino Painted so few Landscapes, that this may be considered almost unique; from the Corsini Palace—1 foot 6½, by 1 foot 4½*
- 370 Claude Lorraine — 23 LANDSCAPE, with Pastoral Figures, *Afternoon*, View on the Tiber, in his finest manner, and in the highest Preservation; a Cabinet Picture, from the Corsini Palace—1 foot 9, by 1 foot 4
- 180 Nicolas Pousin — 24 A large LANDSCAPE with FIGURES, in his great stile; from the Falconieri Palace—5 feet 9, by 4 feet 1
Smith 337
- 440 Giorgione — 25 HOLY FAMILY and SAINTS, a Capital Picture, the Colouring even richer than Titian; from the private Apartment of the Prince Colonna, [Cat. N°. 380]—board, 2 feet 8, by 2 feet 1
- 420 Maxxolino de Ferrara — 26 ECCE HOMO—Chef d'Œuvre of the Master, from the Villa Aldobrandini—1 foot 5, by 1 foot 9½
- 470 Raffaele d'Urbino — 27 A WARRIOR SLEEPING, and two Allegorical Female Figures; *a most exquisite and finished Production of the Master, at an early Period; from the Borgheze Palace—6½ inches, by 6½*
- M 213
190 Albano — — 28 VENUS ATTIRED by the GRACES, a Capital Picture of the Master, and very remarkable for its Preservation, his Works in general having turned black—from the Palace Corsini—3 feet 2½ by 3 feet 6
- 580 Guido Reni — 29 St. PETER—Head and Hands—in his strong Manner. Painted at the same Period as his celebrated Picture of St. Peter and St. Paul, at Bologna, which is justly esteemed Guido's Chef d'œuvre; from the Aldobrandini Apartment, Borgheze Palace, 2 feet 9½ by 2 feet 1½
- 560 Annibale Carracci — 30 SUSANNA and the ELDERS; a Capital Picture, with the Name of the Master, and in his grandest Style; from the Villa Aldobrandini—size 3 feet 7, by 5 feet 3
- W. H. Mark Sykes*
St. John Humble

- 460 Claude Lorraine — 31 A LANDSCAPE; the Composition remarkably Fine—Scene before Sun-Rise in the Spring, with the Story of *Ascanius killing Silvia's Stag*. On the back of the Picture is Inscribed "*Quadro per l'Ilmo. et excellmo. Sig. Conte di Colonna questo dì 5 Ottobre, 1681*". On the Face, "*Claudio invof, Romæ 1682. Come Ascanio saetta il Cervo di Silvia, figliuola di Tirro. Lib. 7*". This is supposed to be the last Picture painted by this great Master, who died at the advanced Age of 82 Years, December 9th, 1682; from the *Colonna Palace*, [Cat. No. 153]—size 4 feet 11 $\frac{1}{2}$, by 3 feet 11. The Original Drawing of the Picture with the same Date, is in the Possession of the *Rt. Hon. Lord Viscount Palmerston*.
- 700 Gaspar Poussin — 32 LANDSCAPE and FIGURES—a View of *Nemi*, near Rome, capital, from the *Colonna Palace*, [Cat. No. 159]—size 5 feet 6 $\frac{1}{2}$, by 2 feet 6
- 420 Giacomo Bassano — 33 THE JOURNEY of JACOB and HIS FAMILY, a most remarkable example of the Master, both as to Subject and Execution—Colouring equal to *Titian*—8 feet 9, by 5 feet 5.
- 650 Francisco Parmegiano — 34 HIS OWN PORTRAIT—so always called when in the celebrated Collection of the *King of Naples*, at *Capo di Monte*—Effect prodigious.
- N.B. a small Copy of this Picture in a Circle; is shewn in the Gallery of Florence, as *Parmegiano's own Portrait*.—board 2 feet 2, by 2 feet 11.
- 600 Guercino — 35 A WARRIOR in Armour, said to represent *Scanderberg*; a capital Picture, in his most finished Manner, and in the highest Preservation, late one of the most esteemed in the *Albani Palace*.—3 feet 5, by 3 feet 11.
- 380 Guido Reni — 36 MADONNA DOLORATO—a Head—in the Painting of which, *Guido* has exerted all his Powers, to render it worthy a place in the Closet of *Pope Paul the 5th*, where it formerly hung, *Borghese Palace*.—copper, 1 foot 3 $\frac{1}{2}$, by 1 foot 7 $\frac{1}{2}$.

Smith 293

560

Paulo Veronese

— 37

THE MARRIAGE of the VIRGIN. This Picture, if not considered with respect to its Size, but to the Study and Excellence displayed in every Part, added to the Beauty of the Subject and Composition, may in Truth be deemed one of Paul's most important Works, and is certainly of his Cabinet Pictures the Chef d'Œuvre, from the *Corfini Palace*—2 feet 4, by 2 feet 7½. PAULO VERONESE has introduced his own Portrait in the Figure on the right hand of the Picture

700

Titian

— 38

THE HOLY FAMILY, with the Shepherd's Offering, in his *Giorgione Manner*; a capital Picture, from the *Borghese Palace*, painted at the same Period with the celebrated Picture of Profane and Divine Love, still remaining in the *Borghese Collection*—4 feet 8, by 3 feet 5¼

N. 4

1530

Salvator Rosa

— 39

A LANDSCAPE—a rocky Scene, with a distant View of a Volcano;—in the foreground are Figures representing the Finding of Moses, by Pharaoh's Daughter. This Picture whether we consider the grandeur of Conception, power of execution, or unparalleled Preservation, may justly be deemed one of the most wonderful Efforts of the Pencil; from the *Palace Colonna*, [N°. 155, *Colonna Catalogue*]—6 feet 7 by 4 feet 1

Detroit

at The Art of White only Spring 1940

800

Claude Lorraine

— 40

DIDO and ÆNEAS, with a View of the Port of Carthage. On the back of the Picture is this Inscription "*a di 27 Marzo, 1675, quadro per L' Ill^{mo} et Ecc^{mo} Conte flabile Colonna*". On the face "*Carthago—Æneas et Dido Claudio inv: f. Romæ 1676*". We have here the Freshness of the Sea-Breeze, happily combined with that Purity of the Italian Atmosphere, which Claude, and Claude only, knew how to give; and it is so exquisitely finished in all its Parts that a near and repeated contemplation of it can alone impress a just idea of its excellence; from the *Colonna Palace*, [Cat. N°. 153]—4 feet 10, by 3 feet 10

Small 186
(Shawington)

- 50 Saffeserrata — 41 VIRGIN and CHILD, with CHERUBS: this Picture, universally considered as the chef d'Euvre of the Master, is not less remarkable for the extreme Brilliancy of Coloring, than the most extraordinary Delicacy with which it is finished; and was probably painted for a private Chapel. Its Effect by Candle-light surpasses that of perhaps any other Picture; from the *Corfini Palace*—2 feet 9, by 2 feet $7\frac{1}{2}$
- 70 Annibale Caracci — 42 THE INFANT JESUS SLEEPING, attended by 'Angels, one of the rarest and most finished Productions of this great Master, in his Roman manner; from the *Borghese Palace*—1 foot 8 by 2 feet 2
- 50 Titian — — 43 MADONA and CHILD, and St. CATHERINE, painted at a Period, when the bold Pencil of Titian produced with a few touches that *Truth of Effect*, which the united Efforts of all succeeding Artists have in vain endeavoured to rival; from the *Borghese Palace*—3 feet 9, by 5 feet
- 0 Caracci — — 44 CHRIST CROWNED WITH THORNS: In this most extraordinary Picture the Painter seems to have displayed the whole Powers of his Mind and Pencil, in depicting the Agony, Resignation and Dignity of the Divine Sufferer. Considered as a work of Art, we shall find united in this Picture the Correctness of Outline of the *Roman School*; the Delicacy and Finishing of *Da Vinci*; with the Clear Obscure and Harmony of the sublime *Corregio*; from the celebrated Collection of the *King of Naples*, at *Capo di Monte*—2 feet $3\frac{1}{2}$, by 1 foot $11\frac{1}{2}$
- 150 Parmegiano 45 THE MARRIAGE of ST. CATHERINE. This Picture undoubtedly ranks *the highest* of the few Cabinet Pictures of this celebrated Painter, and as such, was selected by the late learned and much esteemed Connoisseur and Artist Mr. Gavin Hamilton, for his celebrated work of the *Scuola Italica*. The lovers of Art must lament, that so few Pictures of this rare Master exist, he having dedicated the greater Portion of his short Life to Drawing and Alchemy; from the *Borghese Palace*—board 1 foot $10\frac{1}{2}$, by 2 feet $5\frac{1}{4}$

Mr. Wm. Young

1550

Salvator Rosa

—

- 46 A LANDSCAPE, representing a solemn woody Scene, with Water beneath, in which are introduced the Figures of *Mercury and the Woodman*. *Salvator* in this Picture seems to have reached the Summit of the Sublime in Landscape. His chef d'Œuvre. From the *Colonna Palace*. [Cat. No. 155]—
6 feet 7 by 4 feet 1

N^o 84

1300

Benvenuto Garofolo

—

- 47 THE VISION of St. AUGUSTIN, with the Madona and Choir of Angels in the Clouds. The Majesty and Sweetness of the Virgin, the Variety and exquisite Beauty of the celestial Group, contrasted with the dignified Severity of the St. Augustin; to which may be added the richness of Colouring, and delicacy of Finishing, render this justly-esteemed Picture the very finest Production of *Garofolo*; from the *Corfini Palace*—2 feet 8½ by 2 feet 1½

N^o 81

1300

Nicolo Poussin

—

- 48 NOAH'S SACRIFICE, after he quitted the Ark. It is almost needless to expatiate on the Merits of this celebrated Picture, which has ever been considered as the finest of *Nicolo's* ITALIAN Pictures, and the Head of the *Corfini* Collection: In it he has united the majestic Grandeur of *Mich. Angelo*, the Colouring of *Titian* with that judicious Distribution of his Figures, which was *Nicolo's* exclusive Excellence: Engraved formerly by *Giacomo Freij*, and recently by *Vespato*: From the *Corfini Palace*—4 feet ½ by 2 feet 3½

Small 5

110

Titian

—

- 49 DANAË, mentioned by *Vasari*, *Ediz di Firenze*, tom. 3, as seen whilst painting, and much praised by *Michael Angelo* and *Vasari*. This Picture was purchased at *Venice*, 1750, by the late *Sir W. Young*, Grandfather to the Proprietor of the present Collection, and has never to this Time been out of the Family. It is the only Picture in this Catalogue not brought from Italy in the late Revolution.

FINIS.

Printed by J. Smeeton, 148, St. Martin's Lane.

22. 298. 40

Total Amount of the Sale on

£ 23, 412. 18

